Property of
JOHN EDWARDS MEMORIAL FOUNDATION

JEMF JOHN EDWARDS MEMORIAL FOUNDATION NEWSLETTER

Vol. I, Part 2 -- February, 1966

The John Edwards Memorial Foundation is an archival and research center in the area of recorded and published American folk music. It is chartered as an educational non-profit corporation supported by gifts and contributions. To facilitate the study of folk music, the Foundation has initiated a Reprint Series of scholarly articles and plans, for the future, a parallel Monographic Series.

To inform itssofficers and friends of Foundation activity, this JEMF Newsletter is established. It is intended to complement existing academic and amateur journals. The JEMF Newsletter shall publish:

Foundation reports,
Works-in-progress items from collectors and scholars,
Notes and queries,
Bibliographic, biographic, historical, and occasional discographic data,
Reprints of material from ephemeral sources,
Correspondence.

The JEMF Newsletter is open to anyone with a serious interest in recorded and published American folk music. Please address communications to The John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, California, 90024.

The JEMF Newsletter will be published several times a year at irregular intervals. Each volume will run from July thru the following June, with each issue, or part, paginated consecutively.

Subscriptions to theJJEMF Newsletter may be obtained by all interested persons at a rate of $1.00 for ten issues. Back issues will be available at 25 cents each.

The JEMF Newsletter is edited by Norman Cohen and Ed Kahn.

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JEMF ANNUAL ADVISORS MEETING

The annual advisors meeting was held at the Foundation office on December 27, 1965.

The slate of advisors proposed by the Nominations Committee was accepted. Elected to serve six year terms are:

Garth Gibson	Brad McCuen
Bess Lomax Hawes	Ralph C. Rinzler
Will Roy Hearne	Earl Scruggs
Fred Hoeptner	Charles Seeger

It was proposed and accepted that the nominating procedure be changed to accommodate advisors who cannot attend the meetings. In the future, all advisors will be informed of the nominations committee and urged to communicate suggestions for nominees directly to them. In this way the nominations committee will have the benefit of suggestions from the total board of advisors.

The major item of business was the announcement by the Executive Secretary of the agreement that had been reached between the JEMF and the Country Music Association. The following paragraph taken from a letter by the Executive Secretary to the Board of the Country Music Association elaborates on the details of this agreement.

> ..."...Our understanding of the agreement, at this point, is essentially the following: For the academic year 1965-66, you granted us $2500 for the retention of our research assistant who is doing research directed by and in the interests of the Foundation. In addition, an additional $5000 was granted which is to be used for a research assistant or other employee of the JEMF in its Nashville office. It is agreed that the CMA will provide us with an office in the new Country Music Hall of Fame and Museum Building. In time we will deposit duplicate holdings in our Nashville office. It is understood that 50% of the Nashville employee's time will be spent working as curator of the Museum displays. The Foundation assumes the responsibility for this work being completed, and the employee will be directly responsible to the JEMF."

JEMF IN THE NEWS

On Sunday, October 31, 1965, the University Explorer, a weekly radio series devoted to examining interesting research projects on the University of California campuses, featured the Foundation in a program entitled "Saving the Pieces." This series is broadcast on stations across the country and around the world. To date the University Explorer has received over 600 requests for scripts to the JEMF program.

CONTRIBUTIONS TO THE FOUNDATION

Since the last newsletter, the Foundation has received cash contributions totalling $53.00, and gifts of records and catalogs evaluated at $1331.71. In addition the Foundation was given a rare 19th century songster which has not yet been evaluated. In the last issue of each volume, the Newsletter will list all individuals who have made contributions to the Foundation in the preceding year. This is being done to protect donors who do not wish the value of their contributions to be known to the public. Donors may remain completely anonymous if they desire.

WILLS AND BEQUESTS

During the past months, the Foundation has received several inquiries from persons wanting to know if provisions can be made for willing money or collections of relevant materials to the JEMF. Either procedure is quite standard and persons wishing to explore further these possibilities are encouraged to write to the Executive Secretary for advice on procedures to follow.

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ABSTRACTS OF ACADEMIC DISSERTATIONS

L. Mayne Smith, BLUEGRASS MUSIC AND MUSICIANS: AN INTRODUCTORY STUDY OF A MUSICAL STYLE IN ITS CULTURAL CONTEXT (Master's thesis, Indiana University, 1964).

As its Preface states, "The purpose of this thesis is to describe bluegrass style as a way of performing music, and to discuss those aspects of its cultural and historical context that seem most responsible for determining the nature of the style. Thus the paper deals not only with the structure of the music, but also with its instrumental and vocal elements, the physical conditions of performance, the attitudes ans social situations of musicians and audience, and the broad historical trends related to these phenomena." As an introduction to the subject, the thesis attempts to cover most approaches broadly, pointing out fruitful directions for further detailed study. A summary of the main sections of the thesis will indicate its coverage.

Chapter I: Development and Derivation. Bluegrass style as a commercial hillbilly style, derived from folk tradition through early string band music. The essential musical characteristics of the style. Development of the major bluegrass bands: Monroe, Flatt and Scruggs, Stanley Brothers, Reno and Smiley.

Chapter II: Cultural Context. Hillbilly music as a product of change in Southern culture. The business side of bluegrass; marketing the music. A typical show

at an outdoor park bandstand--stage presentation, the audience. Musical values and social norms of musicians and audience. Influences of physical conditions of performance upon the music.

Chapter III: The Sound of the Music. A summary musicological analysis of bluegrass. Instrumentation: criteria of choice among instruments, specific roles performed by instruments in the band. Tonality and melodic structure. Harmonic patterns. Meter and tempo. Phrasal organization of songs. Singing: vocal tone and ornamentation, singing in parts. Meanings of song texts. Sources of bluegrass songs. Description of the standard performance of four songs, illustrating points made in this chapter.

Chapter IV: Conclusion. Bluegrass as a nexus of historical and cultural trends on both the musical and social levels.

Appendix A: Bluegrass and Oral Tradition. Summary comparison of context and sound in bluegrass and oral tradition. A list of traditional pieces used in bluegrass style, with references to recordings and scholarly collections. 128 pieces listed, total.

Appendix B: A List of Southern Bluegrass Bands that Have Recorded Commercially. (Record labels listed.)

Appendix C: List of Standard Bluegrass Pieces. (Sample recordings listed. 44 pieces, total.)

Notes; Written Sources Cited; Recordings Cited.

-- Mayne Smith

TAPESCRIPTS: INTERVIEW WITH JOHNNY CROCKETT [T7-101]

With this issue of the Newsletter we are beginning a series of resumes of taped interviews taken from the JEMF Archives, of artists and other personnel associated with the commercial recording industry. These will include reasonably complete but not verbatim transcriptions, preferably made by the interviewer, but, if that is not possible, by a member of the JEMF staff. To avoid possible embarrassment, we will from time to time omit remarks from these published accounts, though, of course, the full tape interview will be made available to bona fide researchers for a fee covering costs. We wish to encourage other researchers to send us copies of interviews they have conducted for deposit in the JEMF Archives. We would like to have transcripts on the model of the following if possible.

* * * *

On January 7, 1966, Gene Earle and Norm Cohen spent an evening with John Crockett, Jr., of the old time radio and recording artists, the Crockett Family. Johnny was kind enough to let us borrow his scrapbook of clippings and other items pertaining to the Crockett Family, which was microfilmed for the Foundation. After reading the transcript of the interview, Johnny made additions and corrections which are incorporated into this tapescript. The interview concluded with a discussion of each song the Crocketts recorded, with the intent of determining the source of the song and personnel on the recording. This portion is, for want of space, omitted from the tapescript below, but is on file at the Foundation.

TAPESCRIPT

John Harvey Crockett Sr. (Dad Crockett) is 89 years old and quite active and mentally sharp. He comes from West Virginia. His wife, Admonia Jane Patrick Crockett, is from Tennessee. They moved out to New Mexico where Johnny (John Jr.) was born, in Mesilla Park on November 7, 1909. When Johnny was about 6 or so they moved back to Kentucky. They lived about 6 miles from the nearest town, which was Sharpsburg, and 40 miles from Lexington. Later they moved to Kenova, West Virginia (on the Kentucky,

Ohio, and West Virginia boundaries). Dad raised their food, and Mother made their clothes. In New Mexico he owned and farmed a 160 acre farm.

There were 11 children altogether; 3 died before Johnny was born and one died when he was a baby. The others were George, about 8-9 years older; Clarence, 5 years older; Albert, 2 years older; Alan, six years younger; and two sisters, Ethel and Elnora.

Later the family moved from West Virginia to Kentucky, and then in 1919 to California.

His Dad played fiddle and banjo as long as he could remember. Mother sang also, but not in the show. She made a friendship quilt from pieces of material fans sent in. She sang "Bury Me Beneath the Willow," "Lay My Head Beneath the Rose," --but the tune was different when it came out in sheet music. She also sang "Billy Venero," "Dying Ranger," "Barbara Allen." She had a mournful type of voice. Dad doesn't play banjo now because of some arthritis. He used to play in a flailing style. He made his own fretless banjo. Later he had a fretless banjo made to his specifications at the Gibson factory in Kalamazoo. He still has it. He also sang. (Johnny added later that he had been a rural singing teacher when he was a young man.) He had said that people used to come around to the house with sheet music--or ballad sheets--and sing the song. They would teach the melody and then sell the sheet with the words.

Johnny played banjo, guitar and harmonica. He up-picked on the 5-string banjo, using all fingers. He started on the guitar when he was about 12. He bought one from a neighbor for $5. That was in California. George knew a couple of chords and showed him, then he learned by himself. The guitar wasn't very popular then; the 4-string banjo and saxes were just coming into their own. In fact, he played the 4-string; he tuned it like a guitar. He up-picked on the 5-string banjo because he played the guitar that way.

In 1919 they moved to California. His Dad didn't know where they were going. They had some trouble with the Model T and stopped in a garage in Fowler. Dad, who was mechanically adept, asked if he could borrow tools and fix the car in the back. When he finished he paid for the use and then drove off. A couple miles down the road he remembered that he had forgotten to pay for the gaskets and oil, and so he drove back. They offered him a job there, and he accepted. The family settled in Fowler and he has lived there in the same house on the corner of 6th and Adams ever since. He was always mechanically minded.

Johnny started singing and playing guitar, and one day William Bragg, who was then announcer on the Fresno Bee Station (KMJ) asked him to appear on the station. Before that the family hadn't played professionally, although they did play for friends and relatives and square dances. Johnny was 14 when he first appeared

on radio, so this was 1923. (Later, we looked at some clippings in the scrapbook that said the Crocketts had begun their career in about 1926, and Johnny said he may have been 15 years old.) Johnny made one appearance and they wanted him to come back. He sang the songs his parents had taught him, e.g. "Billy Venero," "Dying Ranger," "Bury Me Not on the Lone Prairie," "Cowboy's Lament"--and the then popular country songs as they came out, e.g. "Wreck of the 97," "Floyd Collins;" and also traditional songs. Pretty soon he was on 3 nights a week. Then he got Albert to appear also. He and his mother were the most anxious to get into the music business, but the others, Dad in particular, were reluctant. Dad didn't see what they had to offer. Finally they convinced Dad, George and Clarence to appear on the radio program also. Letters poured in--they were an instant success. They went on once a week or once every two weeks.

They also appeared at local theatres, billed themselves as Crockett Minstrels, and did blackface as well. They used to play minstrel around the house, putting on burnt cork, and making up jokes, etc., and finally they decided to go to Mr. Sims' theatre and put on an act. That was the first time they got paid for entertainment. They had seen minstrel shows before; the Chataquas came to Fowler and had, among other acts, a Minstrel act. Johnny also had seen minstrel shows in Fresno, and liked them very much. However, they had been playing bones long before they

saw any minstrel shows, although Johnny assumes that whoever gave them the idea must have gotten it from the minstrel shows.

In the group, usual instrumentation was as follows:

Dad: fiddle or banjo

Johnny: banjo on instrumentals, guitar on vocals. He usually sang lead.

Alan: Fiddle--he played harmony. Became a good hot fiddler. Also played guitar but not with the group. Also played bones.

George: fiddle. Very good old time fiddler.

Clarence: guitar and harmonica, and sang.

Albert: Tenor guitar. Later he took up the bass fiddle. Sang tenor.

In late 1927 or early '28 they moved down to L.A., hoping now they could make a living with their music. They appeared on KNX for $40 a week for the whole band. Sponsors were Bosch magnetos and Mission Laboratories. Johnny wrote a singing commercial then, and he thinks it may have been the first. This was late '28 or early '29. They were on evenings, maybe 3 times a week. They also did a few local shows, e.g. at the Cotton Club.

Frank Mack, who worked in a garage at the time, became interested in their music and went around to all the agents to try to get bookings. Once an act due to appear at the Hippodrome got sick and couldn't make it, so Weber's Booking Agency put the Crocketts in as a substitute. They went over very well. What sold them, Johnny feels,

besides their authenticity, was that they enjoyed themselves and were always grinning, and infected the audience with their enthusiasm. After that success, booking agencies took more notice of them. They had a 6 day circuit at different places, Santa Barbara, Covina, etc. About a week later they had a show at the Forum Theatre. Frank Mack was now their manager. The stage manager had insisted, almost rudely, that they take one bow and get off. What if they are asked for an encore, Mack asked. "No encores in this theatre," he replied. So they went on, took their bow and went off. The screen came down and they ran the picture for at least 3 minutes, and finally they had to stop the film and let them do an encore.

He doesn't remember there being any other folk music groups on radio at that time.

After the Forum show, they got a 15 month contract as headliners with RKO (Radio Keith Orpheum; Keith Albee Orpheum it was at the time). This tour took them across the country. This was 1930-31. They ended up in New York. Then they got a job on WABC radio (May 1931, according to clipping) and after a short time were put in the time spot opposite Amos and Andy. They were on nightly for a year. At this time the Weaver Brothers were very popular in theaters. A few other hillbilly groups started in the area during the year they were there.

After they got the 15 month contract, but before they left on tour, Mack went to Brunswick and got a recording contract. They recorded four sides or so before they left,

and the other sides while they were in Chicago. (Two sides had master numbers not corresponding to Los Angeles or Chicago sessions, and later Johnny thought they may have been recorded in Philadelphia).

In New York, Johnny went to a publisher, Handman, Kent and Goodman, to see about getting out a song book. Then a song plugger named Jonas went to Crown and got them a contract. They had 2 or 3 sessions for Crown while they were in New York.

After they left New York they appeared on the Interstate Time--a vaudeville circuit through the south central states--for about 10 weeks. Then back to New York, and then back to Los Angeles. After they were at liberty for about 4 months, they went back on KNX. Their sponsors were Peruna tonic and Colorback. They were on for a year. Also they appeared on other stations a little, including KHJ.

They made a personal appearance tour up through Oregon, Washington, Idaho, etc. (Clippings indicated they were in Oregon in October 1935 and December 1936. Johnny didn't recall if this was one prolonged trip or two separate tours.)

After the KNX contract expired, Clarence had died, and the group broke up. Johnny went back north with Albert and Alan for awhile, and fished, and did some radio work. Albert and Alan returned to Los Angeles, but Johnny stayed until early 1939, playing around Eugene, Portland, etc. Alan went to Chicago to play with the Prairie Ramblers.

While on KNX they represented the United States at a concert--an international pageant of music at the Cocoanut

Grove.

Johnny feels that Brunswick did a poor job of distribution. They could have sold a lot more records if they had made them available at concerts.

The first folio was smaller than the second--maybe twelve songs, and the same cover. On the cover photo (which may have been taken at MGM studio or International Studios) from left to right: Dad, Alan, George, Albert, Johnny and Clarence. He thinks there may have been 3 folios but he's not sure. (We cleared this up later, the first folio, copyright 1930 by Handman, Kent and Goodman, included 10 songs. That same year the same publishers issued two volumes of Johnny Crockett's "Log Cabin Songs," each of which had 15 songs. Some of these songs were taken from the first book. The covers were the same, except they said Vol I and Vol II, respectively).

(Later, Johnny noted that they had done some film work: They appeared in San Francisco, which starred Clark Gable; Secrets, starring Mary Pickford; and some Johnny Mack Brown westerns. They also did the complete sound tracks (music and vocal) for two Walter Lanz Oswald Rabbit cartoons).

Their older sister, Ethel, never sang with the group. Elnora did (she was named after the Girl of the Limberlost, a popular novel of the day). She joined them in New York. She sang on one of the Crown recordings. Then back on KNX she was in the group. Then Jo Stafford's two sisters, Pauline and Christine, joined them and they had a girls' trio. Johnny wrote all the arrangements.

After 1940 Johnny had pretty much given up music. He worked at various jobs--in a service station; for Douglas; for Bardahl. However he did continue writing songs. (Later Johnny elaborated on some of his songs. During World War II one of his big hits was "You Were Right and I Was Wrong" b/w "It's Just the Same," also by him, recorded by Roy Rogers. More recent compositions are "My Heart Belongs to a Stranger" on Gillette records, released both by Johnny Bond and Champ Butler; and "Who'," recorded by the Pickards on Coral).

Johnny's three boys, Joel (24 years), Christopher (22 years) and Jeremy (16 years) have been playing together--they play mostly rock and roll and some folk-rock. Chris plays 12- and 6-string; Jeremy plays drums and orgamonica, and Joel plays bass guitar. They have made some singles for Del-Fi--rock and roll songs that they wrote. They appear as the Crockett Brothers.

-- Tapescript by Norm Cohen.

JEMF HOLDINGS: SERIAL PUBLICATIONS Pt. 1

In this issue, the Newsletter is beginning a list of those serial publications which the JEMF has on file. The Foundation would appreciate any issues of publications which it lacks. Also, if readers are aware of any publications missing from this list which they feel would be important to the Foundation, we would like to hear about them.

AMERICAN OLD TIME FIDDLERS NEWS: Vol I (1965) No's. 2-5

APPALACHIAN SOUTH: Vol. I (1965) No. 1

AUSTRALIAN JAZZ QUARTERLY: No. 13 (1951)

AUTOHARP: Vol. 2 (1962) No. 6; Vol. 3 (1962-3) No's 1-4 Vol. 4 (1963-64) No's. 1,3; No's. 21-24

BARN DANCE: No. 1 (1947)

BIG C WRITE UP: Vol. I, (1964-65) No's. 1-4

BILLBOARD: Vol. 75 (1963) No's. 44, 51; Vol. 76 (1964) No's. 13, 46; Vol. 77 (1965) No's. 26, 43-52; Vol. 78 (1966) to date

BLUES RESEARCH: No's. 1, 5-11

BLUES UNLIMITED: No's. 13-28

BLUE YODEL: Vol. II (1963-64) No's. 1-5; Vol. III (1964-65) No's. 1-4; Vol. IV (1965-66) No's 1,2

BROADSIDE (BOSTON): All to date except the following-- Vol. I (1962) No's. 1,4,10,14,15; Vol. II (1963) No's. 13, 16

BROADSIDE (LOS ANGELES): Vol. I (1962) No's. 1-9; Vol. II (1963) No. 1

CARAVAN: Complete through No. 20, except for No. 2

COUNTRY ADVERTISER: No's. 1-6 (Complete Run)

COUNTRY-WESTERN EXPRESS: Old Series (1957-60) No's. 14-30; New Series Complete to date

JEMF REPRINT SERIES

To get one free copy of any one of the reprints listed below, write to JEMF and ask for the one you want. For orders of more than one copy, whether of one item or of different items, send 25¢ for each reprint requested.

3. "An Introduction to the Study of Hillbilly Music," by D.K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
4. "Hillbilly Music: Source and Symbol," by Archie Green. From Journal of American Folklore, Vol. 78 (1965).
5. "The Skillet Lickers: A Study of a Hillbilly String Band And Its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965).
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965).
8. "Current Hillbilly Recordings: A Review Article," by D.K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).

MISCELLANEOUS PUBLICATIONS

The following publications are available form the Foundation in single or multiple copies at the indicated prices.

The Sunny Side Sentinel: Carter Family Fan Club Journal. April-October 1963: Special Carter Family Discography Issue. Complete Carter Family discography prepared by John Edwards. Price: 50 cents.

Program Guide to 3rd Annual UCLA Folk Festival. Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others. Price: $1.00.

JEMF JOHN EDWARDS MEMORIAL FOUNDATION NEWSLETTER

Vol. I, Part 3 -- June, 1966

The John Edwards Memorial Foundation is an archival and research center devoted to the study of recorded and published American folk music. It is chartered as an educational non-profit corporation supported by gifts and contributions. To further its aims the Foundation has initiated a Reprint Series of scholarly articles and plans, for the future, a parallel Monographic Series.

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JOHN EDWARDS MEMORIAL FOUNDATION

BERKELEY DAILY GAZETTE. . . Friday, April 8, 1966

Neglected Heritage

Country Music Finds Home in University Folklore Foundation

(The twang of a fiddle, a nasal drawl and a lilting yodel, lyrics of bravado or unabashed sentiment — sounds that drifted from the backwoods of America to sophisticated metropolises all over the world — and were enthusiastically received — in fact, still are. That's "hillbilly music." But strangely enough this colorful part of our national tradition has never become quite "respectable" in the nation of its origin.)

The socio - economic group from which these entertainers emerged has undoubtedly made many feel that their recordings are unworthy of serious consideration. Folklorists as well as other scholars have looked down their noses at the commercialism of hillbilly music and the man who started the whole thing would freely admit that he was after money when he took to the backroads with his portable recording equipment and began his talent search for rural artists. His name was Ralph S. Peer — and he had no peers as a talent promoter for this type of music. It was Peer who launched the careers of Jimmie Rogers, the Carter Family, Fiddlin' John Carson, the Georgia Yellowhammers and Blind Andy — to name only a few of the entertainers whom Peer launched with early records.

Fiddlin' John Carson was the first hillbilly star selected to record for the Okeh Record Company. A young Atlanta, Georgia, record dealer by the name of Polk Brockman convinced the ambitious executive that Carson had a great potential, despite Peer's comment that Fiddlin' John's singing was "pluperfect awful." Following his recording session in 1923, Carson commented in character that he would "have to quit making moonshine and start making records."

The Atlanta Journal's radio station, WSB, was a great showcase for the local folk singers, and Brockman recruited many of his recording artists from the entertainers who appeared on the station's early radio grams.

By 1926, Ralph Peer's business acumen was well established. Just three and a half years after Fiddlin' John cut his first record, the whole nation was aware of the country music flavor as exemplified by Vernon Dalhart's recordings of "The Prisoner's Song" and "The Wreck of the Old 97." Even "Variety," the newspaper of show business, grudgingly admitted that "this particular branch of pop - song music is worthy of treatment of its own, being peculiar unto itself."

The millions of country records that have been sold since those early days are further evidence of the vision of those early promoters. The overwhelming acceptance of this style of folk music has prompted many scholars and researchers to re-evaluate their criteria for source material. But many of those records pressed between 1923 and the World War II are hard to find even as collector's items.

LIBRARY

Fortunately for the student of folklore and the musical historian, a few collectors realized the importance of these recordings as social documents. One of these far-sighted individuals was John Edwards, the Australian timekeeper. At the age of 28, before he was killed in a tragic automobile accident in 1960, John Edwards had assembled an amazingly comprehensive library of American country music recordings. Since he never had the opportunity to visit the United States, his collection had to be acquired through tedious negotiations. He found the time to listen, to catalog, to track down obscure but important artists from the formative years and maintain the continuous exchange of correspondence that enabled him to amass his rare collection.

Shortly before his death, John Edwards prepared a will stating that he wanted his records, tapes, correspondence, photographs and information files to be used "for the furtherance of scholarly interests."

The wishes of Edwards have been fulfilled. A group of people who concur that preservation of these early documents is culturally and historically important have formed the John Edwards Memorial Foundation, an educational non - profit corporation devoted to stimulating public and professional interest in the field of country music.

Through an arrangement with the University of California, the John Edwards Memorial Foundation maintains offices adjoining the Folklore and Mythology headquarters at UCLA. Although it is housed on the campus with ready access to the resources of the entire University, the Foundation is autonomous. Policies and procedures are decided by the Foundation officers, only four of whom are associated with the University.

OFFICERS

One of the four, folklorist Ed Kahn, serves as executive secretary. He is especially proud of the diverse representation to be found among the officers. Kahn says that unlike some of the more restrictive organizations of this type, they have endeavored to include people who are familiar with all phases of country music, in the expectation of increasing mutual respect for each other's problems. Among the ranks of Foundation officers are faculty members, record industry executives, performers and collectors — all with a common interest in learning more about this picturesque musical form.

Work is already under way to catalog and index the growing collection, which began with the Edwards legacy. The initial budget is limited, and financing of the research program will be accomplished largely through individual donations and contributions, and eventually through the support of a major philanthropic institution.

For the first time since the hillbilly found his way to the Big Town back in 1923, it appears that "The Western Hobo" and the ramblin' tar - heels have found a home. With a central collection point, the John Edwards Memorial Foundation anticipates a long life of giving and receiving. Only a few have the foresight and generosity of the youthful Australian collector. But there are others who share his desire to preserve these fascinating expressions of regional and national mores and through the John Edwards Memorial Foundation they may help to preserve a colorful phase of Americana, our "hillbilly musical heritage."

TAPESCRIPTS: INTERVIEW WITH CHARLIE POOLE, JR. [T7-120]

These tapescripts, drawn from tapes on deposit in the JEMF Archives, contain resumes of interviews of artists and other personnel associated with the commercial recording industry. These will include reasonably complete but not verbatim transcriptions, preferably made by the interviewer, but, if that is not possible, by a member of the JEMF staff. To avoid possible embarrassment, we will from time to time omit remarks from these published accounts, though, of course, the full tape interview will be made available to bona fide researchers for a fee covering costs. We wish to encourage other researchers to send us copies of interviews they have conducted for deposit in the JEMF Archives. We would like to have transcripts on the model of the following if possible.

* * * * * *

On August 13, 1962, Eugene W. Earle and Archie Green interviewed Charlie Poole, Jr., son of Charlie Poole, in Mountain Home, Tennessee, a small community a few miles away from Johnson City, Tennessee. While the interview contains biographical material on Poole, Jr., the major emphasis was on his father.

TAPESCRIPT

Charlie Poole's father was Phillip Poole. Charlie was born in Alamance County, North Carolina, in May of 1894 and died in Spray, North Carolina, on May 20, 1931. (In a letter to John Edwards dated October 16, 1960, Poole, Jr. gives his father's date of birth as April 19, 1890 and his date of death as May 21, 1931).

Charlie "played most any fretted instrument," but made his living up to the time he became a professional entertainer as a worker in the Hall River Mills. During this time he played in fiddlers conventions, corn huskings, watermellon slices. Finally decided to go to New York to record for Columbia. Began recording in 1927 (discographical evidence actually dates his first recording as 1925) with

"Don't Let Your Deal Go Down"/"Can I Sleep in Your Barn Tonight Mister." He also recorded for Gennett and perhaps Okeh under the pseudonym of Hayman Newman. This pseudonym was actually a composite of two musicians with whom Poole often played. After his first session with Columbia, Charlie Poole went to New York every four months for additional sessions. It was on one of these trips that he finally became ill and later died. After he turned to music for a living, he played with a number of musicians: Earl Shirkey, Posey Rorer, Lonnie Austin among them. The first North Carolina Ramblers band was made up of Norman Woodlief, Posey Rorer and Charlie Poole. Rorer was originally from Virginia. Eventually Poole married Emma Rorer, Posey's sister. Both Posey Rorer and Charlie Poole are buried in the North Spray Cemetery. Roy Harvey (guitar) was from West Virginia where he worked on the Virginia Railroad until it went on strike in 1923. After that he went into music. Poole's musical tastes ranged widely. At least once he recorded with a piano accompaniment by Lucy Terry who was Roy Harvey's sister. This was an example of some of the music that he recorded that was too high class for "corn music." He may have taken the idea of using a piano accompaniment from Fred Van Eps, one of the musicians Poole especially liked. Poole, Jr. indicates that he liked Van Eps as well as hillbilly music. As a child, Poole began his musical training with a gourd. Much later, after he went to work, he bought a banjo for $1.50.

Poole both composed and learned the songs he sang. He sang songs that had a lot of meaning. His first wife, Maude Gibson, was a mill worker from Hall River. They were married in 1911. He married Emma Rorer in 1926.

Earl Shirkey's father was a doctor in Parkersberg, West Virginia. Shirkey learned to yodel in Switzerland where he went to school. He could yodel forty-nine different ways. He always appeared with Charlie in personals, but on records they never used more than three or four people. In personals they used up to seven people including O'Dell Smith, a bass player from Leakesville; Hayman, a tenor banjo and guitar player; and Gilman Nolan, a guitarist from Leakesville. After Charlie Poole died, Jr. carried on the name four more years and then changed the band to the Swingbillies. This name was given them at a radio studio.

The Swingbillies got a twelve month job in Raleigh, North Carolina, doing a fifteen minute program five days a week. The studio had six live shows and six live bands. They played what was requested by mail. The Swingbillies personnel were: Ray Williams, lead guitar, Sam Pridgen, second guitar; Garfield Hammond, tenor banjo; Harvey Ellington, fiddle; Bob Hartsill, fiddler from South Carolina; Elmo Warren, fiddle, comedy, from North Carolina; and Poole, Jr.

Poole, Jr. indicated that Charlie knew how to work an audience. From the time he left the mill, he always made his living as a musician until his death. At the time of his death, Poole Jr. indicates, he was just getting into

"heavy sugar." In some ways Poole, Jr. sees a parallel between his father and Hank Williams in that they both died just at the height of their careers.

Charlie had eight brothers and one sister, all of whom are dead except one brother, Henry Poole, now of Albermarle, North Carolina, who is about 70 (at the time of the interview). The interview now concentrates on the songs as they go through the discography. Poole, Jr. stated that his father always sang songs just as he learned them unless he wrote them. Poole's father was a banjo player and his grandfather came from Ireland. Poole practiced an hour or two every day.

They discussed Poole's banjo style at some length. Most banjo players use thumb and two fingers; Poole used thumb and three fingers. Could play the five string banjo so fast that it sounded like a tenor banjo, as on "Sunset March." Third finger used was the little finger (?). Poole liked any music that was good. He liked Rudy Vallee, liked classical music and listened to Fritz Kreisler a lot. He also liked Blind Blake's music. Poole and Poole, Jr. saw Jolson's <u>The Singing Fool</u> seven times. Poole really knew the fingerboard of the banjo and could play in three flats as well as in C. Never played many medicine shows, but played the whole East Coast--lots of theaters and radio stations--at least twenty-five stations in the South including Bluefield, Roanoke, Richmond, Charlotte.

Poole and his first wife separated because of his rambling. At one time he got as far west as Missoula, Montana. Poole at one time played with Uncle Josh (Cal Stewart?) who was the first Tarheel Poole knew of to make records.

--Tapescript by Norm Cohen
and Ed Kahn.

FROM THE ARCHIVES

When space permits, the Newsletter will reprint items from newspapers or magazines of interest to our readers. The following item appeared in the Atlanta Journal of Sept. 10, 1922, the day after Fiddlin' John Carson made his first appearance on the newly opened radio station WSB.

"OLD TIME FIDDLERS, HARD SHOE DANCER AND SINGERS SCORE

Another week of splendid progress wound up at WSB with a whirl of good music and entertaining novelties on Saturday night's programs. Probably no more contrasting types of real talent have ever been assembled before a radio microphone, as the following record is apt to indicate.

For instance, Fiddlin' John Carson, champion southern bowman, fresh from Fannin County and keyed up for the oldtime fiddlers' convention in the auditorium September 28 and 29, is an institution in himself and his singing of "The Little Old Log Cabin in the Lane" and the playing of "Turkey in the Straw," Old Joe Clark," and "The Old Hen Cackles," by Fiddlin' John and his four cronies, T.M. Brewer, of Knoxville, guitarist, L.E. Akin, of Hall county, banjoist, and Earl Johnson, of Gwinnett county, was enough to put any program over with a rush. . ." (Section B p.8)

REVIEWS OF PUBLICATIONS

Roy Acuff and his Smoky Mountain Boys Discography, Elizabeth Schlappi, Disc Collector Publications, Box 169, Cheswold, Delaware, January 1966, 36 pp, $1.00.

The term "Discography" is usually applied to a listing of the recorded works of a performer or of a defined category. Numerous discographies have been published, occasionally in book or booklet form, but more often in small ephemeral, usually mimeographed, publications. Compared to Jazz, Classical and Blues music, discographies of early recorded "Hillbilly" or "Old Time" music have been woefully neglected, and when published, are often inadequate, incomplete or inaccurate. Hopefully the day will arrive when Hillbilly discography will be on par with the other fields. The Roy Acuff discography is a step in the right direction. Miss Schlappi and Disc Collector are to be commended for their excellent, well researched publication, which, in addition to a discography, presents a historical document of the career of Roy Acuff. Of special note is the high quality professional printing of the discography, a first in Hillbilly discography.

The discographical listing of the commercial records is in more or less standard format, listing by sessions the recording date, titles, master numbers and commercial release numbers for each title. This format has the advantage of presenting good evidence of completeness via noting master number sequences and listings of unissued titles, as well as a chronological record of the artist's output. The discography proceeds, beginning with the Columbia sessions, followed by the sessions for Capitol, Decca, MGM and Hickory.

Unfortunately Miss Schlappi was not able to obtain complete details for the Capitol sesions, so she did the next best thing, listing all commercial releases and master numbers when they could be obtained from the records. Obtaining full details for a session is often an insurmountable task for the dedicated discographer without the cooperation of the record companies.

In addition to the discography, the publication includes much additional information on the life and career of Roy Acuff. The cover features an early photograph of Acuff and his Crazy Tennesseeans, his original band. Also included are a lengthy and detailed biography of Acuff; annotated listings of song folios, movies and TV appearances; a partial bibliography of articles written about Acuff; and a partial listing of transcriptions that he has made. An added bonus is a listing of the solo recordings of the various members of Acuff's band.

As a frequent user and an occasional author of discographies, I wish to digress and make a few suggestions on improving the quality and usefulness of future discographies. I do not mean this to be a pointed criticism of Miss Schlappi's excellent work, as most discographies do not include the suggested detail of information.

First, I suggest inclusion of a listing of personnel and instruments played by each for each session. This has been a very important feature of many Jazz discographies, as Jazz enthusiasts are frequently as much interested in the

originator of a "hot solo" break as they are in the main artist. This aids in tracing the shifting personnel of the various bands and the stylistic influences of the important side men. Surely the side men for many of the hillbilly sessions are just as important to the study of the music. As a collector I frequently find it quite annoying not to know the identity of a hot fiddler or guitarist on a particular record.

Secondly, a numerical listing of the record numbers with cross references to the master numbers would be a useful adjunct to the discography. When checking out a specific record, it is a tedious task to search through several titles of a large discography to locate the two sides of the record in relation to the various sessions. This listing might well include the release dates of the records, which sometimes proves interesting, since occasionally the records are not released in the same chronological order as recorded.

Finally, I would like to see more discographies include a listing of composer credit for each song. This credit is usually listed on the record labels in parentheses or between hyphens. Such information may be vital to the scholar tracing the history of a song, or to the field worker trying to locate an artist, his friends, acquaintances, or relatives in order to trace the artist's career. Unfortunately even the most sophisticated discographies usually omit composer credits. In fact, I don't recall ever seeing this information in a discography except in one small discography I prepared for the Carolina Tar Heels album [Folk-Legacy FTA-24].

- Eugene W. Earle

CONTRIBUTIONS

Since the last Newsletter, the Foundation has received a cash contribution of $5.00 as well as gifts of records and record catalogues evaluated at nearly $ 300.00. We would like to acknowledge those who have given us contributions and gifts during the past year: Eugene W. Earle, James S. Griffith, George Kautzenbach, Ramona K. McGuire, Wesley Rose, Carl T. Sprague, Helen Plumb Thomas, and William Valentine. Our deepest gratitude is extended to all of the above named individuals who have materially aided the Foundation through their gifts and donations, all of which qualify as tax deductions.

NOTABLE QUOTES

Early references to hillbilly music in the academic literature are rare enough indeed, but occasionally the subject was dealt with passingly. David Riesman, in "Listening to Popular Music," originally published in the American Quarterly (1950) and reprinted in Mass Culture, The Popular Arts in America, edited by Bernard Rosenberg and David Manning White (1957) mentions the subject in a footnote that is sufficiently perceptive to merit quoting here.

"... it would be interesting to study urban fanciers of hillbilly music as possible exemplars of the many city folk who, though they depend on the city for income, friends, and entertainment, despise or pretend to despise it and long nostalgically for the very rural life from which they or their parents may have fled; perhaps for such people to define themselves as country folk in their musical and other leisure tastes is the only way they can accept the city..." (p. 416).

JEMF HOLDINGS: SERIAL PUBLICATIONS Pt. 2

In this issue, the Newsletter continues a list of those serial publications which the JEMF has on file. The Foundation would appreciate any issues of publications which it lacks. Also, if readers are aware of any publications missing from this list which they feel would be important to the Foundation, we would like to hear about them.

COUNTRY & WESTERN JAMBOREE: Vol I (1955) No's. 3,4, 8-11; Vol II (1956) No's. 5,8,10,11,12,13,14; Vol III (1957-58) No's. 3,4,5,6,7,8; Vol IV (1958) No. 1; Vol V (1959) Yearbook

COUNTRY & WESTERN RECORD REVIEW: Vol I No. 10; Vol II No. 12; Vol III No's. 2-4,8,9,12; Vol IV No's 1-12; Vol V No's. 1-4,6,9,10,13; Vol VI No's 1-3,5,6; Vol VII No. 1

COUNTRY & WESTERN ROUNDABOUT: Vol I (1962-63) No's 1, 2,3,4; Vol II (1963-64) No's. 5,6; Vol III (1964-65) No's. 9-11

COUNTRY & WESTERN SPOTLIGHT: Complete to date except for No's. 31,32,33,43

COUNTRY COURIER: Complete through #44 except for No's 23 & 38

COUNTRY DIRECTORY: No's 1,2,4

COUNTRY MUSIC LIFE: Nov. 1965 to date.

COUNTRY MUSIC PROMOTER: Oct. 1962; July 1963

COUNTRY NEWS AND VIEWS: Complete to date

COUNTRY SONG ROUNDUP: No 17 (1952); No's 24-27 (1953); No. 34 (1954); No's 36-38,40 (1955); No. 50 (1957); No's 77,78 (1962); No's 91-95 (1966); Yearbook (1957)

COWBOY SONGS: No's 35,38 (1954); 41 (1955); 68,69 (1962)

DISC COLLECTOR: Complete to date except for Vol II, No. 4 (1952)

DISC COLLECTOR NEWSLETTER: No's 1-4 (1964)

DOWNBEAT: Vol XXX No's. 8,11 (1963)

ENGLISH DANCE AND SONG: Vol. XXVI (1963-64) No's. 1,2, 4,5; Vol XXVII (1964-65) No's. 1-4

ET TU: No. 4 (1965)

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JEMF REPRINT SERIES

To get one free copy of any one of the reprints listed below, write to JEMF and ask for the one you want. For orders of more than one copy, whether of one item or of different items, send 50¢ for each reprint requested.

3. "An Introduction to the Study of Hillbilly Music," by D.K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
4. "Hillbilly Music: Source and Symbol," by Archie Green. From Journal of American Folklore, Vol. 78 (1965).
5. "The Skillet Lickers: A Study of a Hillbilly String Band and Its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965).
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965).
8. "Current Hillbilly Recordings: A Review Article," by D.K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).

MISCELLANEOUS PUBLICATIONS

The following publications are available from the Foundation in single or multiple copies at the indicated prices.

The Sunny Side Sentinel: Carter Family Fan Club Journal. April-October 1963: Special Carter Family Discography Issue. Complete Carter Family discography prepared by John Edwards. Price: 50 cents.

Program Guide to 3rd Annual UCLA Folk Festival. Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others. Price $1.00

JEMF JOHN EDWARDS MEMORIAL FOUNDATION
NEWSLETTER

Vol. II, Part 1--November, 1966

The John Edwards Memorial Foundation is an archival and research center devoted to the study of recorded and published American folk music. It is chartered as an educational non-profit corporation supported by gifts and contributions. To further its aims the Foundation has initiated a Reprint Series of scholarly articles and plans, for the future, a parallel Monograph Series.

The JEMF Newsletter is established to inform its officers and friends of Foundation activity. It is intended to complement existing academic and amateur journals. The JEMF Newsletter shall publish:

Foundation reports,
Works-in-progress items from collectors and scholars,
Notes and queries,
Bibliographic, biographic, historical, and occasional discographic data,
Reprints of material from ephemeral sources.

The JEMF Newsletter will be published several times a year at irregular intervals. Each volume will run from July through the following June, with each issue, or part, paginated consecutively.

Subscriptions to the JEMF Newsletter may be obtained by all interested persons at a rate of $1.00 for ten issues. Back issues are available at 25 cents each.

The JEMF Newsletter is edited by Norman Cohen and Ed Kahn. Please address communications and manuscripts to the John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, California, 90024.

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JOHN EDWARDS MEMORIAL FOUNDATION

SECOND ANNUAL PROGRESS REPORT

JULY, 1965-JUNE, 1966

Since our last progress report, a number of significant advances have been made at the JEMF. Although our optimism was high a year ago, there were so many unanswered questions that we scarcely knew where to turn next. Now, running the office has become a matter of routine. During the first two years we have been concerned almost daily with the solution of new problems, such as methods of indexing and systems of storing materials housed in the JEMF. As the publication of our Procedures Manual indicated, we have faced and solved most of the problems. But a project like the JEMF is one in which new problems continually develop and these basic problems are reflected in the publication of a revised edition of the Procedures Manual which is itself in need of updating.

Rereading our last progress report strikingly points out how far we have come in the year. We listed four on-going projects and we are happy to note that two of these have been brought to completion: the indexing of the songs published in our song folios--some 30,000 items; and an index of artists represented in the folios. Of course, we are continually acquiring new items, which are immediately indexed and shelved.

A year ago the indexing of ephemeral journals was merely a dream. Although we have not made any great dent in this enormous task, we have established procedures through the complete indexing of several important ephemeral journals.

At this writing, we at least have a better notion of what is involved in this task and have a realistic idea of how long it actually takes to index one single issue of a publication. More striking than our progress in this area is the fact that a year ago we had full or partial runs of some fifty ephemeral journals and we now have runs of well over a hundred publications. As soon as we finish our initial listings in the JEMF Newsletter, we will update the list to keep our readers informed on our holdings.

Perhaps the most tedious indexing job involves the records themselves. In the last year we have nearly completed our index of the recordings we hold. Each 78 rpm disc requires five different index cards: a shelf card which lists label information and is filed in the same order as we file our records--in numerical order by record label; two more cards which are filed by the artists on the two sides of the record; and finally two additional song title cards so that we can readily find which recordings of specific songs we have. In addition to nearly completing this index, we have acquired several thousand additional recordings.

In the last year we have issued six additional reprints, bringing our total thus far to eight. The demand has been so great that the first two are no longer in print. Unfortunately our financial condition does not permit us to keep these items in print after our initial stock is depleted. The six latest reprints are all drawn from the July-September, 1965, issue of the Journal of American Folklore. In the area

of publications, we also began the JEMF Newsletter in the year just ended. While the response has been enthusiastic, the subscriptions are too few to even begin to meet the costs of publication. Our intention, however, has been to keep friends of the Foundation informed of our plans and progress.

Despite the great advances that we see in our over-crowded office, tangible evidence of progress is often hard to see from three hundred or three thousand miles away. Since we opened our doors we have published eight reprints, three issues of the Newsletter, produced thirty-nine half hour radio programs of Old Time Record Review, and a number of smaller publications such as our Procedures Manual. But our real goal is to stimulate scholarship in our field and we are gratified to see that our aims are being achieved. Directly or indirectly, the Foundation or its advisors have edited a number of record albums which set high standards and specifically mention the JEMF:

Babies in the Mill, Testament T-3301

Presenting the Blue Sky Boys, Capitol T 2483

Smoky Mountain Ballads, RCA Victor LPV-507

Authentic Cowboys and their Western Folksongs, RCA Victor LPV-522

Uncle Dave Macon - First Featured Star of the "Grand Ole Opry," Decca DL-4760

The JEMF and its staff has also worked closely with Thurston Moore in the preparation of the historical sections of both the 1965 and 1966 editions of the Country Music Who's Who and in the "Hoedown History" and "Filling in the Record" sections of Hoedown.

Not yet published are several albums in which the JEMF has been involved and a number of scholarly works ranging from short articles to full length studies. We are hopeful that within the year some of these items will have been completed and available to researchers. Scholarship is slow and our standards are high. We are unable to compete with the facile writers who publish regularly in the trade papers, but on the other hand our materials are carefully researched and we can boast of commendable accuracy.

While the progress of the JEMF has been made possible through the dedication of a number of our advisors, employees and friends and a great deal of financial assistance through the work-study program which allows us to hire some employees for as little as ten percent of their actual salary, the future is still not all roses. Our work has been seriously hampered by inadequate financial resources and space facilities. Our office is so crowded that efficiency is severely reduced. Rare opportunities for acquisitions are not followed through because of lack of space for storage and lack of funds to transport the material to our office. Literally every day we face the practical problem of which letters we can afford to answer and which must be cordially dismissed because of lack of funds to carry on our work. The future of the JEMF looks more exciting than ever, but the present also looks bleaker than ever with less than a thousand dollars in our treasury.

--Ed Kahn

TAPESCRIPTS: INTERVIEW WITH ROSA LEE CARSON JOHNSON (MOONSHINE KATE) [T7-147]

These tapescripts, drawn from tapes on deposit in the JEMF Archives, contain resumes of interviews of artists and other personnel associated with the commercial recording industry. These will include reasonably complete but not verbatim transcriptions, preferably made by the interviewer, but, if that is not possible, by a member of the JEMF staff. To avoid possible embarrassment, we will from time to time omit remarks from these published accounts, though, of course, the full tape interview will be made available to bona fide researchers for a fee covering costs. We wish to encourage other researchers to send us copies of interviews they have conducted for deposit in the JEMF Archives. We would like to have transcripts on the model of the following if possible.

Readers are reminded that these tapescripts, like the occasional notes and other archive materials reprinted in the Newsletter, are to be regarded as raw data and not the finished product of careful research. The data contained on the tapes has not been reorganized or reworked in any way and therefore serves as an accurate sequential index to the taped oral interview. We will welcome any documented corrections that readers can provide regarding data contained in the tapescripts.

* * * * * * *

On August 27, 1963, Archie Green and Ed Kahn interviewed Rosa Lee Carson Johnson, better known to record fans as Moonshine Kate, in her home in Decatur, Georgia. The tapescript of the interview follows.

tnis day people call her Kate, given that name just before she made her first record with her dad by P. C. Brockman when he saw her dressed up for a play in which she appeared on the Bijou stage. Just a little hillbilly--that's all she was then, that's what she is now and she's glad of it.

She was born in Atlanta, Georgia on October 10, 1909. Her first phonograph record was "Old Joe Clark" and she

played banjo on it, she thinks. She helped him sing on that record.

Her first memories were of her Dad as a musician. He had always been a painter, but always played the fiddle on Saturday night at the dances. His great grandfather had given him the fiddle. He was a painter foreman until Brockman got him off his job to make records. Then Lamden Kaye got him to play on WSB, where he was the first person to play on that station when they opened. The radio came first. Probably Kaye was the man responsible for getting him to play on the radio. The sessions were held in an old building before they moved over to the Biltmore. She was so small, only 107 pounds then, and sat on the stool between one of the men's legs and played her banjo, while her dad stood next to her. This was at the old Journal building. The banjo was her first instrument and she started playing the guitar in the thirties.

She was not with her father at his first recording and it was not until later that she recorded with him. They had a group called the Virginia Reelers: Earl Johnson, fiddler; another Earl Johnson, blackface comedian, played the 1-string fiddle; she played banjo and sometimes guitar. Gid Tanner was with their band at one time and so was Puckett. Other guitarists with them were Peanut Brown and Bully Brewer. Brewer, Peanut Brown, Earl Johnson and Earl Johnson travelled with them. She doesn't know how they got to be named after the state of Virginia, but they did a lot of playing there.

They played a lot for one man in Kingsport, Tennessee, a schoolteacher named Mr. Taylor. She recalls playing in a little town called Gate City, Va., and also in Vance, a mining town. They played at several mining towns as they wanted them to play there because they had no other entertainment. The PTA's in such towns would write for them to come and make all the arrangements. Sometimes they would get in touch with them through the radio stations. They would guarantee so much money and sometimes the whole band went and other times just she and her dad would go.

She then discusses fiddle conventions. The oldest one in their scrapbook is dated 1914. Conventions were held every year in Atlanta City Auditorium and when she first started she didn't play instruments, but just did buckin'wing dances. Her first time on the stage was in Smyrna, Georgia when she was about seven years old. The first time she was on the stage in the city auditorium was when she was about fifteen years old. The conventions were held about October or November and there must have been three to five thousand people attending.

Early recordings were made on Whitehall Street and Brockman was in charge. She sat in the middle, the others stood on either side of the mike. She goes on to describe her recollections; she never used a horn, but her dad did. The man gave them a green light to start and a red light told them they had just a few more seconds left. They always practiced their selections at home before they recorded and timed it;

usually three minutes, or five or six minutes for the twelve inch records. Her dad composed some of those songs; they would practice until they were smooth. Brockman told her dad to make some new songs--"You'll Never Miss Your Mother Till She's Gone;" "Be Kind to a Man When He's Down." Brockman didn't care whether he wrote the songs or already knew them, just so long as they would sell. Brockman never gave her dad songs to learn; they had so many songs to make a year, and were given plenty of advance warning. They were told in advance how many records of each length they would record; her dad would leave off a chorus if it was too long, but three minutes is a long time to play and sing. But anyway, they had fun making records.

After Okeh went bankrupt her dad went to other companies, but no, she doesn't think he made records for any other company. The last time they made records was maybe in the thirties.

After he stopped making records he stayed in the music business and played his fiddle till he died. When the depression came they travelled around with Eugene Talmadge when he was running for governor. They played at the political gatherings. (Archie says Carson knew senators, and governors and lots of politicians).

Before he was a painter he worked in the Exposition Cotton Mill. He was born in the Blue Ridge Mountains in Fanning County and left the mountains when he was about ten years old when his family moved down to Marietta. His father

was a section head on the railroad, but they were also farmers. He was a foreman at the cotton mill. He worked in the mills about 20 years, maybe, but maybe not so long. He then became a house-painter. When he was 15 or 16 he was a race-horse jockey, but then he got to husky and then went to the mills.

As soon as Talmadge was elected he went to work for the government and ran the elevator and was doorman at the legislature.

He got his musical talent from his great-grandfather, who played the fiddle also. He was 10 years old when his great-grandfather gave him the fiddle. His great-grandfather (?) came from Ireland, carrying the fiddle in a flour-sack.

He enjoyed hillbilly music most. (!) He wasn't ashamed of that word. What is hillbilly music? You don't find any of it now. When she and her dad were making music it was good old mountain music; his favorites were "Old Joe Clark," "Little Old Log Cabin," and "Maggie." He won his prizes playing "Sally Goodin." Hillbilly is the way they played it years ago; it's just old-timey music, and anything he would play was a hillbilly song, because he was a hillbilly.

"Little Mary Phagan" -- Leo Frank was hanged on a tree which is where the highway now goes to Marietta; her dad composed that song, standing under the tree where Frank was hanged. He did this before he made records and she recorded it later under the name of Rosa Lee Carson. She was the first to record it to her knowledge.

"Floyd Collins" -- Her dad went to the cave and made the song there. She never heard anyone else sing "Floyd Collins." Her husband did, however, and she believes C. Robison may have recorded it.

Archie asked her how did her dad feel when the music began to change from the old time style. He used to laugh; said it was silly for those boys to play and call themselves hillbilly. She did hear someone on the Opry on TV play "Sally Goodin" just like her father played it. What makes the style? It must be the way you handle the bow. Like guitar--playing it electric isn't hillbilly. Hillbilly has to be in your bones, that's all there is to it. When her dad was young, they were called fiddles; now they're called violins, but a violin is different.

Her dad's favorite musicians were Earl Johnson, Bully Brewer and Peanut Brown. Johnson may be alive in Blairsville. The Earl Johnson who recorded "Three Nights Experience" was the blackface comedian. He's an Indian--called him freckle-face. They don't think the other Earl Johnson ever made records.

"Boll-weevil" -- An old time song.

--Tapescript by Norm Cohen
and Alicia James

ABSTRACTS OF ACADEMIC DISSERTATIONS

John Aloysius Fahey, A TEXTUAL AND MUSICOLOGICAL ANALYSIS OF THE REPERTOIRE OF CHARLEY PATTON (Master's thesis, UCLA, 1966)

Charley Patton was born near Edwards, Mississippi in 1887. He died of heart-failure in 1934 near Indianola, Mississippi. Little is known about his early life and his musical development. He was a very popular entertainer during his latter years. He sang blues-songs, blues-ballads, religious songs and songs of Tim Pan Alley origin. He is regarded as a significant Negro folksinger because he learned his songs in oral tradition and because his repertoire was prodigious. He recorded for two record companies between 1929 and 1934.

Approximately thirty records by Patton were issued most of which were made available to the writer. Forty <u>different</u> "tune stanzas" were transcribed. An analysis of the stressed tones of these indicates that Patton thought musically in a definite mode, the pitches of which are tonic, mojor second, major and minor third, perfect fourth and fifth, major sixth, and minor seventh. The significance of the existence of this mode is that (1) it is not one of the ecclesiastical modes. The tunes of most art music and most popular music of America and western Europe can be described by one of the ecclesiastical modes. (2) There is no discussion of the probable relative frequency of the occurence of this

mode in any previous analysis of Negro or white music in the United States.

The texts of Patton's secular songs typically are composed of apparently disjunctive traditional stanzas dealing with many subjects. The stanzas of Patton's religious songs appear to be traditional and the religious songs are more coherent than the secular songs in that they at least deal with one subject--religion.

--John A. Fahey

FRED ROSE MUSIC MAKES CONTRIBUTION

Fred Rose Music, Inc., a subsidiary of Acuff Rose Publishers, has made a $1,000.00 contribution to the JEMF. This represents the first contribution from an individual or business in Nashville to the Foundation. We wish to express our gratitude to Mr. Wesley Rose and the entire Acuff-Rose organization for their support of our work. It is our hope that this kind of generosity will set a precedent for the rest of the country music industry. Thanks.

GIFTS RECENTLY RECEIVED

Since the publication of the last issue of the Newsletter, we have received a number of contributions of materials, including several interview tapes, a number of issues of Country Song Roundup, miscellaneous song folios, sheet music, ephemeral publications, photographs, and records, a run of Promenade, and a nice collection of WLS Family Albums from 1945 through 1951.

DISCOGRAPHICAL RESEARCH

The purpose of this note is to report briefly on an extended series of interviews with Will Roy Hearne that has been in progress for the past year and will continue indefinitely. Hearne's important discographical researches are well known and have been the subject of a recent paper in Western Folklore (XXIII: 173-179). Each interview has been devoted to one specific record label or group of related labels, and the information covered has generally included dates and details of the label's activity; major typographical features of the printed label itself; details on the different release number sequences; details on master and control numbers; relationships of master and release numbers to other related record labels; and general surveys of the type of material, the artists, and the pseudonyms used, with particular attention to hillbilly and blues items. Fiscal and legal details, such as corporate ownership, or stores through which the records were retailed, are not major concerns of Hearne and have been discussed only superficially. The interviews to date have covered the following labels:

1. ARC labels in general
2. Regal, Domino, and Banner
3. Oriole
4. Harmony, Diva, Clarion, and Velvetone
5. Pathe
6. Silvertone
7. Brunswick
8. Vocalion

The interviews are tape recorded and the tapes are on file in the JEMF archives. It is planned to revise the tapescripts in form suitable for a publication in the future JEMF monograph series.

--Norm Cohen

As this issue of the Newsletter was going to press, we were saddened to receive word of the death of John Hurt, Mississippi songster and blues singer. We have seen several obituaries in various newspapers, but the following, reprinted from the New York Times, is the finest of these tributes.

THE NEW YORK TIMES, FRIDAY, NOVEMBER 4, 1966.

Mississippi John Hurt, 74, Dies; A Singer of Wry Country Blues

Guitarist Gained Popularity in '63 After a Lifetime of Poverty in the Delta

Special to The New York Times

GRENADA, Miss., Nov. 3 — Mississippi John Hurt, the country blues singer who was twice "discovered" by recording companies but who spent most of his life in poverty here, died yesterday in a hospital here after a short illnes. He was 74 years old.

Surviving are his widow, the former Jessie Cole; a son, John W.; 2 brothers, Hardy and Hennis; 17 grandchildren and a great-grandchild.

A Man of the Delta

Of all the fine old singers uncovered in the folk-music revival of the nineteen-sixties, few had as much influence on young audiences as Mississippi John Hurt.

In his nightclub and concert appearances, Mr. Hurt made an unforgettable visual impact. He was short (5 feet 4), and stoop-shouldered, and his face was creased with lines etched by the hot sun of the delta country. Crunched down to his ears was his trademark, a stained, brown felt hat that he had purchased from a mail-order house.

But John Smith Hurt was not a primitive music-maker. His music was light and nimble, subtle and complex. He sang sacred songs, blues and such erotic tunes as "Salty Dog" and "Candy Man" in a dark, dulcetly projected baritone, accompanying himself with a steady one-two beat on the two lowest strings of his guitar.

Mr. Hurt tuned his instrument as carefuly as any classical guitarist. The guitar he used in his later years was a gift of the Newport Folk Foundation in appreciation for his appearances at the Newport Folk Festival.

On stage, he was meditative, shyly announcing each song and saying nothing more, except occasionally to ask his listeners if he should omit the wry little erotica in some of his lyrics. He was always told no.

Discovered and Re-Discovered

Mr. Hurt's fame in the sixties followed more than 30 years of obscurity. For most of his life he performed without pay at local festivities in Avalon (population 200), where he worked on a farm for $28 a month. He enjoyed a brief success in 1928 when recordings of some of his songs were made by Okeh Records in Memphis and New York. When the blues market died in 1929 Mr. Hurt went back to farming, herding cattle, working on the railroad and picking cotton for $4 a day.

In 1963, Thomas Hoskins of Washington, who was then vice president of Music Records, heard a 1928 disk of a Hurt song, "Avalon Blues." After some difficulty, Mr. Hoskins traced Mississippi John to Avalon, his only clue a line in the song in which Mr. Hurt referred to Avalon (no state given) as "my home town."

Mr. Hoskins persuaded Mr. Hurt to record for the Piedmont label that year. When Mr. Hoskins told the singer that he was taking him to Washington, Mr. Hurt was convinced that the executive "was an F.B.I. man."

"I knew," Mr. Hurt later recalled that "I hadn't done anything sinful, but I went along anyway." Laughingly, he added: "Now I'm sorry that the 'F.B.I. man' didn't discover me a few years earlier."

'A Welcome Change'

More recently the Vanguard Recording Society, issued some records by the singer. Mr. Hurt sometimes adapted words to the music of other songs, such as "Frankie and Albert," which was derived from the old favorite "Frankie and Johnnie." Sometimes, he composed both the words and music himself. Mr. Hurt, who left school at 8, did not write down the words and music of his songs. He carried them in his head. He developed his unique guitar style on the proch of his sharecropper family's shack.

In 1964 Robert Shelton wrote of him in The New York Times: "At 72, he is a country blues man, songster and guitarist of compelling artistry. His performances have the quiet, introspective quality of chamber music, a welcome change from younger folk musicians who think that 'loud' and 'fast' are all an audience can understand.

"Phrases of his songs pass from his mouth to the guitar strings and back again in an amiable dialogue. The strings, alternating bass and treble figures, move often with a jogging ragtime flavor, and become a gently philosophical extension of a voice used in similar fashion."

In the last years of his life Mr. Hurt sang the songs he grew up with—"Cow Hooking Blues," "What a Friend We Have in Jesus," "Richland Woman Blues" and "Coffee Blues"—at folk festivals, nightclubs and at Carnegie Hall and Town Hall. Although he enjoyed his sudden fame and new wealth, he continued to wear the clothes he wore in Avalon—green corduroy shirt, baggy old pants and the battered brown fedora.

JEMF HOLDINGS: SERIAL PUBLICATIONS Pt. 3

In this issue, the Newsletter continues a list of those serial publications which the JEMF has on file. The Foundation would appreciate any issues of publications which it lacks. Also, if readers are aware of any publications missing from this list which they feel would be important to the Foundation, we would like to hear about them.

FOLK MUSIC GUIDE--USA: Vol I, No's 1-3; Vol II, no 1.

FOLK REVIEW: Vol I, No's 1, 2, 4; Vol II No's 1, 2.

FOLK SCENE: Vol I, No 3.

FOLK STRUMS: No's 26-29.

FOLK STYLE: Complete to date.

GARDYLOO: Complete to date.

HILLBILLY (SWITZERLAND): Complete to date.

HILLBILLY AND COWBOY HIT PARADE: Vol I, No 8.

HILLBILLY-FOLK RECORD JOURNAL: Complete run.

HIT PARADE: July 1966 issue.

HOEDOWN (Old series) Complete run; (New series) Complete run.

HOOT: Vol II, No's 1-3.

HOOTENANNY: Vol I, No 2.

INTERNATIONAL DISCOPHILE: No's 1-3 (1955-56); Vol I, No 4 (1960).

INTERNATIONAL MUSICIAN: Vol LX, No 10; Vol LXIII, No 11.

JAMBOREE: Vol I, No's 1, 3, 4.

JAZZ: No's 1-5.

JAZZ AND POPS: Vol II, No's 7, 10.

JAZZ JOURNAL: Vol V, No's 9-12; Vol VI, No's 1-4, 7-12; Vol VII, No's 1-3.

JAZZ MONTHLY: Vol II, No's 7, 9, 10; Vol III to date complete except for the following: Vol III, No's 1, 4, 9; Vol IV, No 3; Vol V, No 2; Vol VI, No 2; Vol VII, No's 6, 10; Vol IX, No's 9, 10.

JEMF REPRINT SERIES

To get one free copy of any one of the reprints listed below, write to JEMF and ask for the one you want. For orders of more than one copy, whether of one item or of different items, send 50¢ for each reprint requested.

3. "An Introduction to the Study of Hillbilly Music," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
4. "Hillbilly Music: Source and Symbol," by Archie Green. From Journal of American Folklore, Vol. 78 (1965).
5. "The Skillet Lickers: A Study of a Hillbilly String Band and Its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965).
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965).
8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).

MISCELLANEOUS PUBLICATIONS

The following publication is available from the Foundation in single or multiple copies for $1.00 each.

Program Guide to 3rd Annual UCLA Folk Festival
Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others.